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ABSTRACT

The second in a series that examines the role of radio broadcasting in the process of socioeconomic and cultural change in three countries with different types of broadcasting organization--Austria, Czechoslovakia, and Venezuela--this volume focuses on Czechoslovakia. It deals with the cultural implications of broadcasting structures and their ownership and financing, with special attention to both commercial and noncommercial advertising, and includes a short description of the historic and legal background of Czechoslovakia's national broadcasting system. Specific chapters cover the position and function of radio broadcasting; history of Czechoslovak Radio; organizational structure (interaction between radio and national organizations and relations with authors, performing artists, and record producers); the program activities (networks, program structure, outstanding programs, external services including Radio Prague's Foreign Language Broadcasts); economic structure; technical broadcasting facilities; and manpower resources. Also discussed are the organization of international events and competitions, program exchanges, and joint preparation of programs; personal contacts and employee exhanges; and participation in international competitions and festivals. A cross section of research activities is provided and three annexes present information on networks and broadcasting, permanent orchestras and ensembles of Czechoslovak radio, and the results of a 1979 audience survey. (LMM)

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Communication and Society

11

Socio-economic Aspects of National Communication Systems

II. Radio Broadcasting in CZECHOSLOVAKIA

by

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SOCIO-ECONOMIC ASPECTS OF NATIONAL COMMUNICATION SYSTEMS

II. RADIO BROADCASTING IN CZECHOSLOVAKIA

BY

Alice Bunzlová

and

Leopold Slovák

PREFACE

The objective of this series of studies is to examine the role of radio broadcasting in the process of socio-economic and cultural change in three countries : Austria, Czechoslovakia and Venezuela.

The studies deal with cultural implications of broadcasting structures, their ownership and financing, paying special attention to advertising, be it commercial or non-commercial. They also include a short description of the historic and legal evolution of national broadcasting systems.

The countries involved have different types of broadcasting organization : public, in the case of Czechoslovakia ; private, in the case of Venezuela ; and a third category in Austria with public ownership and management, but with a Board of Trustees (Kuratorium) as highest decision-maker and organ of programming control.

The authors of this volume on the Socio-Economic Aspects of Radio Broadcasting in Czechoslovakia are Alice Bunzlová and Leopold Slovák. Special and cordial thanks for kind assistance and co-operation are due to Dr. Ján Riško, Director-General of Czechoslovak Radio, and to several very helpful employees of Czechoslovak Radio.

The study is not an official document of Unesco. The views stated therein are those of the authors and do not necessarily represent the official opinion of the country concerned nor those of the Organization.

TABLE OF CONTENTS

		Page
1.	POSITION AND FUNCTION OF RADIO BROADCASTING IN CZECHOSLOVAKIA	1
2.	A BRIEF SURVEY OF THE HISTORY OF CZECHOSLOVAK RADIO	5
3.	ORGANIZATIONAL STRUCTURE OF CZECHOSLOVAK RADIO	19
	a) Interaction Between Radio and National Organizations	21
	b) Relations with Authors, Performing Artists and Record Producers	23
4.	THE PROGRAMME ACTIVITIES OF CZECHOSLOVAK RADIO	25
	a) Networks	25
	b) Programme Structure	28
	c) Outstanding Programmes of Czechoslovak Radio	32
	d) The External Services of Czechsolovak Radio (Radio Prague's Foreign Language Broadcasts)	35
5.	ECONOMIC STRUCTURE OF CZECHOSLOVAK RADIO	39
6.	TECHNICAL BROADCASTING FACILITIES OF CZECHOSLOVAK RADIO	43
7.	MANPOWER RESOURCES	47
8.	INTERNATIONAL RELATIONS OF CZECHOSLOVAK RADIO	49
	a) Organization of International Events and Competitions	50
	b) Programme Exchanges, Joint Preparation of Programmes	52
	c) Personal Contacts and Employees Exchanges	53
	d) Participation in International Competitions and Festivals	53
	e) Other Activities	54
9.	A CROSS SECTION OF CZECHOSLOVAK RADIO'S RESEARCH ACTIVITIES	55
	ANNEX I	61
	ANNEX II	65
	ANNEX III	69

CHAPTER I

POSITION AND FUNCTION OF RADIO BROADCASTING IN CZECHOSLOVAKIA

The development of radio broadcasting in Czechoslovakia has always been closely linked with the country's socio-political conditions. The Czechoslovak Socialist Republic (ČSSR) is situated in the heart of Europe and comprises 127,876 square kilometres of land. At present, Czechoslovakia's population is 15,300,000, constituting 0.6 per cent of the world population. Czechoslovakia is a federated socialist country consisting of two National Republics : the Czech Socialist Republic and the Slovak Socialist Republic which have 10,300,000 (67.4 per cent) and 5,000,000 (32.6 per cent) inhabitants respectively. The population is also made up of several other nationality groups (Hungarians, Ukrainians, Poles and Germans). Czechoslovakia is a country of extremely varied geographical features which make it difficult to cover the entire territory with radio broadcasting. These factors have influenced organizational aspects of Czechsolovak Radio and the structure of radio broadcasting as such.

In accordance with the Law on Czechoslovak Radio (No. 17/1964 Sb.) Czechoslovak Radio is an independent central organization with national competence which may acquire rights and conclude agreements. It holds a monopoly in public radio broadcasting on Czechoslovak territory. Its names, emblems, symbols, signature tunes and identification signals are protected by law and cannot be used by other organizations and/or persons without its permission.

Czechoslovak Radio is a subsidized organization receiving financial contributions from the National Budget Office. A substantial portion of its revenue is derived from monthly licence fees which, however, are limited by the number of households.

Subsidized organizations in Czechoslovakia are, as a rule, part of the non-productive sector ; they are not linked with the inter-dependence of income and expenditures as is the case with economic organizations. Some subsidized organizations (including Czechoslovak Radio) provide their services in return for payment but perform, at the same time, a number of public interest functions.

The main activity of Czechoslovak Radio may be described as creating, producing and broadcasting radio programmes the contents and aim of which are based on the social role of a broadcasting organization in a socialist country.

While in the past the activities of Czechoslovak Radio were only of a general cultural and educational nature and rather haphazard in orientation, today they represent a consistent and well-proportioned programming structure designed to meet national and social requirements in the areas of information, education, culture and the arts, taking into account the differentiated interests of programme listeners and recipients. Here, it is important to draw attention to two inter-related aspects of radio broadcasting : the process of influencing the listener in the spirit and interest of the development of socialist society and, at the same time, the process of satisfying, as far as possible, the varied interests of listeners by means of different programme categories such as music, news, news commentary, literary features and drama, educational broadcasts, entertainment, etc. As these two aspects of the social impact of radio broadcasting are closely linked Czechoslovak Radio ensures that neither of the two is neglected. In more concrete terms this means that Czechoslovak Radio, while meeting the needs of the overall development of society, also provides information on topical themes, promotes educational processes among children, youth and adults, assists in organizing projects for the benefit of society, helps to satisfy audience demands in the areas of entertainment and recreation, provides the listener with a variety of social and public services and gives advice to the listener. In its actual programming activities optimum harmony is consequently sought between, on the one hand,

broadcasts related to the interests of society as a whole, and, on the other hand, the interests of specific social groups. Through its programming and broadcasting activities Czechoslovak Radio is striving to unite the broad masses of the listening public in the endeavour to implement such noble ideas as social progress, peaceful co-existence, socialist humanism, the complete fulfilment of the human personality, the struggle against injustice and the launching of aggressive wars, and against fascism and racism.

Czechoslovak Radio is pursuing these social goals in accordance with both the general and specific inherent traits of journalism and the arts. It fully respects the general determinants of mass communication, such as its actual mass character, its periodicity, its popular nature, its exacting creative standards, and the principles of a scientific approach, as well as the specific characteristics of radio broadcasting, such as acoustic and auditory criteria, maximum promptness and topicality including facilities for live on-the-spot reporting, continuity and relative ubiquity, and technical simplicity whenever feasible. Last but not least, it attempts to take into account the listener's possible lack of concentration in perceiving radio broadcasts.

By consistently observing existing objective characteristics, by fulfilling the social mission and specific conditions inherent in the process of radio programming, Czechsolovak Radio has succeeded in arousing a high degree of interest in its broadcasts. This has been corroborated by the results of sociological research on radio listening. The constant increase in the number of listeners' letters also testifies to this interest. Czechoslovak Radio now receives some 600,000 letters every year. Present-day conditions taken as a whole reflect the long process of the development of Czechsolovak Radio itself as well as the socio-economic conditions under which it has evolved.

CHAPTER II

A BRIEF SURVEY OF THE HISTORY OF CZECHOSLOVAK RADIO

Czechoslovakia was one of the first countries in Europe to have regular daily radio broadcasts. The first broadcast was aired on 18 May 1923 in Prague[1]. The first radio station was operated on a private basis. In

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(1) Miloš Ctrnáctý, co-founder of the original organization known as Radiojournal, reminisced about his experience on a radio programme of the 1960's.

"For me it all began one fine day in 1922. An electrical and communications engineer named Eduard Svoboda had returned to Prague from the United States and came to visit me at the newspaper where I was working. - 'I've come to invite you to enter into partnership', was how Svoboda started off, 'in getting radio broadcasting started here in Czechoslovakia. In America and England, where I've been looking into the matter, broadcasting is going full blast. But in our country it's still more or less unknown'.

"My visitor wasn't exaggerating. To be sure, technical experiments in sound radio communication had been going on in Brno and Prague for some time, and test broadcasts of our new nation's national anthem had been picked up as far away as Italy and Denmark.

"'Well, Ctrnacty', Svoboda went on, 'that brings us down to specifics. I can read the question in your eyes : "Where are we going to get the financial backing ?" That is the very question that brought me to you. I've been thinking that a group of journalists would be the logical people to get together and put up the basic share capital to form our broadcasting company. The rest of the money we could find elsewhere later ... I have a few friends ... '

Journalists and finance ! - I thought to myself - Those are two words that certainly don't rhyme. But having shaken hands on the deal I gave it a try. Lo and behold, I found quite a few fellow-newspapermen, willing to invest, or rather gamble, the initial funds to capitalize a radio corporation which was christened Radiojournal".

At the Ministry of Posts and Telegraphs we applied for a permit to operate a sound radio station and for use of the wireless telegraphy transmitter at Kbely on the outskirts of Prague. After months of

January 1924 the Radiojournal firm was entered in the Trade Registar as a News-casting Radiophonic Corporation Ltd. By 1925 the State was holding the larger part of the firm's shares. The bulk of the basic capital was provided by institutions and organizations controlled by a political party known as the Agrarian Party. A group of radio set producers exerted the influence of another political party within Radiojournal : the Živnostenská strana (Tradesmen's Party). The National Socialist Party also asserted its influence via the Ministry of Posts and Telegraphs which was in control of Radiojournal for the duration of the pre-Munich republic (2). This structure of interests representing various political groupings and entrepreneurs naturally had its impact on the general programme planning of radio broadcasting.

During the early days of radio the basic contents of what may be called radio journalism was determined by specialized broadcasts prepared by outside representatives of the most influential coalition parties. The first such programme, launched in 1926, was the Agricultural Broadcast controlled by experts of the Agrarian Party. Another specialized broadcast was first aired in September 1926 - the so-called Workers' Broadcast. These

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feverish lobbying, we were obliged by the Ministry to merge as junior partners with another corporation, Radioslavia, in which the government had a financial interest - as did a French radio equipment firm, "Compagnie Générale de Télégraphie Sans Fil".

Thus the first broadcasting station in Central Europe came into being. The BBC, of course, had the first regular broadcasts in Europe. On the Continent a station in the Netherlands, I believe, can claim the honour. But Prague was definitely next. At a time when even the transmitters on the Eiffel Tower in Paris and the suburbs of Berlin were still broadcasting only on occasion, Radiojournal was already transmitting news and music every evening, rain or shine, from a second-hand boyscout tent on the edge of the runway at Kbely airport".

(2) The pre-Munich period of the Czechoslovak Republic lasted from 1918 - when the independent Czechoslovak Republic emerged from the shambles of the Austro-Hungarian Empire - until 1938 when the "Munich Diktat" ceded Czechoslovakia's border areas to Hitler's Germany.

regular features were also prepared by outside groups made up of representatives of the National Socialist and Social Democratic Parties. The Workers' Broadcasts actually represented the interests of entrepreneurs. The small portion of what might have been for the benefit of the working man was curbed by censorship. Roughly the same applies to what were known as Broadcasts for Industry, Commerce and Trade which were launched in March 1927.

New bulletins were prepared for Czechoslovak Radio by the official news agency ČTK (Československá tisková kancelář - Czechoslovak News Agency). Actual radio journalism was developing on a very small scale. In this connection, however, live reporting on sports events deserves special mention (3).

The first live reporting of a football match was broadcast by

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(3) On 2 August 1924 the first live reporting of an outstanding sports event brought traffic to a standstill on Wenceslas Square in the centre of Prague. Tramcars came to a grinding halt but passengers were far from grumbling. Sticking their heads out of the windows, together with people lining the sidewalks and crowding the streets -including a traffic policeman- they were all listening to a voice from a loudspeaker which was describing a boxing match between Frank Rose of Czechoslovakia and the renowned black boxer Rickey Knight. According to Czechoslovak Radio's first sports reporter Jiří Hojer the description of the match was transmitted by telephone. It is interesting to note that United States historians of radio broadcasting maintain that the first live reporting of a sporting event ever to be broadcast was on a Georges Carpentier - Jack Dempsey boxing match in the United States. But that was a full two years after Czechsolovakia's Radiojournal had transmitted its description of the Rose - Knight boxing match to several hundred radio listeners in their homes and, through a public loudspeaker, to the crowds in Prague's Wenceslas Square. How this feat was accomplished is described by Karel Koníček, Radiojournal's first engineer. Talking about another of these early events - a live broadcast of a horse race at Prague's Letná Stadium - he described how an ordinary telephone cable was established between the stadium and the studio. Reporter Jiří Hojer was at the Letná end. At the other end of the line in the studio was announcer Adolf Dobrovolný, with the telephone receiver glued to his ear, describing to his listeners what he was told over the phone.

Radiojournal in October 1926. The reporter was Josef Laufer, a sports editor, who was to become a famous radio personality between the two world wars.

During this period, the Czechoslovak Radio offered positive social values, which may objectively be qualified as contributions to progress and culture, in the areas of music and drama programmes.

Musical programming (especially in the very early days of radio broadcasting) tended to give preference to the more demanding genres corresponding to the taste of educated social groups. Nonetheless these daily musical programmes made an outstanding aesthetic and educational contribution which raised the population's cultural standards and encouraged interest in the musical arts.

The first attempt at broadcasting drama programmes was made in 1924 when a regular cycle of Drama Evenings was initiated. Eventually Czech radio drama began to emphasize the innermost impact of the spoken word in radio broadcasting. The spoken word began to occupy its paramount position among the means of radio expression. Consequently the actor's method of speaking in front of the microphone underwent major changes which reflected the following basic principles : the actor's performance should express with the greatest possible exactness the contents of the text, its idea and the emotional factor ; the actor should lend expression to the required radio plasticity and help the listener's creative imagination[4].

Radio work during this period was carried out under highly favourable conditions in the studios of Brno, the second-largest city of Czechoslovakia. Many an outstanding dramatist collaborated with Czechoslovak

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(4) Radiojournal, (Prague), vol VIII, n°14, p.1.

Radio, as well as numerous young authors who later achieved great renown (5). In 1934 the radio plays "Napoleon" by Josef Bezdíček and "Cristobal Colon" by František Kožík ranked among the most outstanding radio dramas not only in Czechoslovakia but throughout the world. Kožík's play was also broadcast in Belgium and France and Radio Brussels even included it in a cycle entitled the World's Best Radio Plays. These achievements encouraged many authors to devote their talents to radio drama. Many outstanding names were to be found among radio dramatists of the era preceding the Second World War.

It was during this era that the foundations of Czech radio drama were laid. After the liberation in 1945 many a talented author emerged from these traditions. Present-day Czechoslovak radio drama has received international recognition on many different occasions.

In Slovakia radio drama developed at a somewhat slower pace, the reason being the slower rate of installation of radio transmitters on the Slovak territory and the comparatively small number of radio

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(5) František Kožík - today a noted author of the older generation - was very young when he started working for the Brno studios. He wrote poems and short stories and one day a radio producer asked him to try his luck with a radio play. "This unknown territory represented a challenge for me", writes František Kožík, "as it's no easy job to write a play which can only be heard"."But I did have a go at it and started writing short plays for radio. We used to call them micro-plays. In those days many people maintained that a radio play is something for blind people but we were convinced that they are plays for seeing people with a highly visual imagination. The stronger the impact of the play the more intense and reliable is the work performed by our subconscious. That's how we found out that radio drama is one of man's innermost experiences. To us a radio play did not signify a separate category but part and parcel of a radio programme, and with it part and parcel of life. We even did some radio announcing to get to know how the whole thing works. We found out how radio brings people together.

"I remember, for example, announcing a radio concert. At this moment a doctor phoned our studio from his hospital, informing us that he needed a blood donor for a badly injured patient. I interrupted the concert and announced the doctor's request. After a few minutes the doctor called up again to ask us not to repeat the announcement because more than the required number of donors had arrived within those few minutes. My voice was shakier than before -and music had never sounded so beautiful to me. Every day I was able to convince myself that radio can stimulate positive reactions in people, that it can bring people together."

authors. While in the rest of the world radio drama was making its first conquests, Slovakia only had a half-kilowatt transmitter in Bratislava and a local transmitter in Košice.

The Bratislava Studio's initial drama experiments can be traced back to 1927, i.e. some three years after the first attempt in Prague. They first consisted of one-act plays and radio versions of theatre performances.

In March 1929 the first short Slovak radio play was broadcast, but the actual development of Slovak radio drama had not yet started.

Changes took place in the 1930s when the Slovak studios founded their own drama department which promoted the first plays written for radio. One of these radio plays was awarded a prize in a competition organized by Prague's Radiojournal in 1930. This was Czechoslovakia's first radio drama competition.

During this period, however, radio drama was still influenced by the very modest taste of a considerable portion of the listening public. Consequently, although there were a few plays of high artistic standards, many of these works were of "ephemeral quality". In the late 1930s, nonetheless, Slovak radio drama scored marked successes.

After March 1939[6] Slovakia's studios were completely separated from the Czech studios. The fascist government of Slovakia directly influenced radio programming, which, needless to say, had an unfavourable impact on the artistic aspects of radio work. But even then there were authors who dissociated themselves from the government's ideology, who imbued their writings as far as possible with humanitarian ideas and common sense.

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(6) Following the 1938 "Munich Diktat" Hitler's army occupied Bohemia and Moravia, the Western and Central parts of dismembered Czechoslavakia on 15 March 1939, and set up a "puppet regime" in Slovakia.

One of the most outstanding events in the history of pre-Munich[7] Czech radio was the introduction of an unofficial regular news and news commentary feature known as "Window". To a certain extent it acted as a counterbalance to the official news policy pursued by the Czechoslovak news Agency ČTK and -especially in 1938- played an important role in propagating the idea of defending the Republic.

During the period between the "Munich-Diktat" and the Nazi occupation of all of Bohemia and Moravia this programme was noteworthy for its courageous patriotism. But after the "Protectorate of Bohemia and Moravia" had been established on 15 March 1939 all attempts at resistance through radio programming were silenced. Nevertheless certain progressive radio workers found ways and means of clandestinely and symbolically conveying their thoughts to the listening public.

During this period and the Second World War the Czechoslovak people's foremost sources of radio news and information were foreign radio stations, especially Radio Moscow's broadcasts to Czechoslovakia, Radio National Liberation, Slovak Liberation Radio, and the BBC broadcasts beamed to Czechoslovakia from London. Outstanding representatives of Czechoslovakia's resistance movement co-operated with these radio stations.

A very important contribution to the history of the resistance struggle against the occupants was made by the Free Slovak Transmitter of Banská Bystrica at the time of the Slovak National Uprising[8]. This radio station came into being as an integral component of anti-fascist resistance and began broadcasting on 30 August 1944 after discontinuing the programmes

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(7) The "Munich Diktat" of September 1938 deprived Czechoslovakia of her border areas and prepared the ground for Hitler to liquidate completely the State and government of Czechoslovakia in March 1939. Czechoslovakia became part of the "Reich" as a "protectorate."

(8) The anti-fascist and anti-Nazi uprising started on 29 August 1944. Its military objective was the liberation of Slovakia in co-operation with the advancing Soviet Army. Its political objective was the restoration of the Czechoslovak Republic on a new social and democratic basis.

of the then official network. Among the first programmes broadcast by the Free Slovak Transmitter of Banská Bystrica was a proclamation by the Military Headquarters and the Central National Committee calling on the people to fight the fascist government in Bratislava (the capital) and the units of Hitler's Nazi occupants, to fight for a free Slovakia in a free Czechoslovakia. This broadcast sparked off a mass uprising in Slovakia which was joined by progressive people from other countries. The fighters were determined to repel the occupants and to restore the Czechoslovak Republic on a new basis -as a country of two nations enjoying equal rights- a country with a more just social order than before the war. The radio station's programme on the uprising consisted of news reports from the front, revolutionary and patriotic poetry, literary and drama features, Slovak, Czech and Soviet songs, symphonic music, brass band music and folk music.

The Free Slovak Transmitter was constantly exposed to bombing by Nazi military planes. When the main transmitter was put out of action, broadcasting was resumed on the following day by means of a substitute transmitter mounted on a motor lorry which constantly changed its position ; broadcasting continued until 27 October 1944(9) Members of the staff of Radio Banská Bystrica took part in partisan warfare in the mountains ; one group published an underground mimeographed newspaper "Mor ho" (named after the ancient battle cry of the freedom fighters).

During the Nazi occupation secret preparations were also under way in the Czech Lands for launching broadcasts of the resistance movement. All underground activities within the framework of Czech Radio were co-ordinated, and in April 1945 an underground National Czechoslovak Radio Bureau was established and approved by the Czech National Council. Radio workers collaborating with the Czech underground movement were to prevent the Nazis from destroying

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(9) On this day Banská Bystrica was temporarily retaken by German troops. The resistance forces resorted to partisan warfare until all Slovak territory was eventually liberated by the Soviet Army and units of the Czechoslovak Army Corps established on Soviet territory.

the building housing Czech Radio and its equipment, and to make preparations for steps to be taken in the event of an armed uprising. In spite of overall precautionary measures taken by the occupants, Czech radio workers took charge of radio broadcasting on 5 May 1945. After heavy fighting with German units which had taken up positions on the ground-floor of the Radio House, by evening the Czech radio workers were in control of the entire building. At 20.00 hours a Proclamation of the Czech National Council was broadcast informing the public that it had been authorized by the Czechoslovak government in Košice[10] to immediately seize executive power in Bohemia, Moravia and Silesia.

Although the Nazi air-force attacked the Radio House in Prague broadcasting was resumed after a mere eighty minutes. Prague's underground radio station thus rendered substantial assistance to the May Uprising of the Czech People in 1945. These acts of heroism have entered the annals of the history of Czechoslovak Radio.

The heritage of progressive ideas represented by Czech and Slovak anti-fascist resistance radio broadcasting developed into an ideological and political basis for radio broadcasting in liberated Czechoslovakia.

Immediately after the defeat of fascism anti-fascists radio workers joined forces in the process of building the foundations of a new Czechoslovak Radio which became an indispensable element of post-war reconstruction in Czechoslovakia.

A bill adopted in 1948 put into effect the nationalization of Czechoslovak Radio. The Czechoslovak State took over all rights and obligations of the then existing Czech Radio of Prague and Slovak Radio of Bratislava. Czechoslovak Radio became a State-owned institution controlled by the Ministry

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(10) Košice - a city in East Slovakia, the first seat of the Czechoslovak government on liberated Czechoslovak territory.

of Information. On 23 April 1948 a unified Czechoslovak Radio came into being which substantially helped in building a new life in the Czechoslovak Republic.

However, some of the shortcomings of the management of radio soon became evident, especially with regard to the programming, organizational and technical aspects of radio broadcasting.

The organizational structure of Czechoslovak Radio had changed since the period of the pre-Munich Republic. This structure, of an institutional nature, had remained in the form of Sections and Departments and Sectional and Departmental Heads. The editorial, journalistic and dramaturgical aspects of radio work necessitated a new type of organization resembling that of newspapers and taking into account modern and operative requirements of present-day mass media.

Consequently, organizational alterations were made in the programming sector in accordance with principles used in editorial and newspaper work. Departments and Editorial sub-departments were instituted together with long-range planning. The emphasis was placed on the principle according to which the Chief Editor is personally responsible for broadcasts and other organizational elements. This new structure proved to be efficient and has continued to be used ever since.

In the 1950s problems related to technical aspects of radio emerged. By that time practically every family in Czechoslovakia owned a radio set, which meant that radio had actually become a concern of the masses. However, reception of radio signals was not yet adequate and facilities for differentiating radio programmes according to various groups of listeners were insufficient. Moreover, the results of the cold war made themselves increasingly felt on the air. Due to these various factors, there was a need for improvements in the technical equipment of Czechoslovak Radio. At an international conference in Copenhagen, held on 12 March 1950, Czechoslovakia applied for and received the long wave frequency 1102.9 m. Henceforth, a new radio station was able

to cover most of the country's territory. This station, named Československo (Czechoslovakia) began broadcasting on 4 February 1952. Both the Czech and Slovak studios contributed to its programmes. This formula both strengthened the signal output and made it possible to satisfy a wider and more varied range of listeners' interests and needs.

Further problems in the area of radio programming also developed. Positive efforts were made in programming activities, including all the main tasks of radio news and news commentary, but other facets of radio programming were neglected (such as its entertaining and recreational functions). Moreover, psychological laws of acoustic perpection of radio broadcasting were disregarded. Exclusive priority was given to content, to the detriment of form. This necessarily led to a certain lack of variety in the programming structure. The specific characteristics and scope of radio drama were also underestimated in the early 1950s. At a national gathering of radio dramatists and programme directors in 1953 doubts were even raised -in view of the theatre-oriented views of some participants - as to the artistic potential of radio drama. It was felt that radio's basic drama repertoire should proceed from good stage performances. In short, participants advocated something akin to theatre in front of the micro-phone.

There was a dearth of original radio plays and radio broadcasting was no longer as attractive as in the early days.

The situation was partially due to the fact that radio workers, in view of the almost thirty-year monopoly of radio on the air, were too sure of the impact of their activities. There was no competitor to stimulate experiments and improvements.

The impetus for change was provided by the arrival of television. The first regular TV programmes were broadcast in Czechoslovakia on 1 May 1953.

Radio workers realized that there was a rapid decline in radio listening while TV sets were turned on, and that the traditional evening peak

of listening time was gradually disappearing. The increasing number of Czechoslovak households with TV sets strengthened the position of TV on the air. It was even stated that this was the beginning of the end of radio broadcasting.

Thus the arrival of TV provided an incentive for radio workers to continue research on new methods of radio broadcasting, to rediscover specific means of achieving creative radio work and to apply them in practice. At the same time a more serious approach was taken to psychological audience research, and to listeners attitudes towards radio as such. These respective tasks were performed by specialized research institutes in Prague and Bratislava. The results of their activities have been made known in internal publications of Czechoslovak Radio.

Original creative radio work was resumed. For exemple, contacts with listeners were made through radio panels and discussions on programming, through Circles of Radio Critics, by quickly reacting to listeners' comments on programmes, and by organizing a variety of opinion polls and competitions.

In connection with the increase in TV programmes the programme structure of radio was partially changed together with the organization of broadcasting networks.

These measures enabled Czechoslovak Radio to retain and cultivate the listeners' interest in radio broadcasting.

The number of radio licence holders continued to increase on a national level.(In 1958, for exemple, the number of licence holders increased by 84,617).

It had already become evident that in a socialist country, radio and television are not in competition but work together in the process of progressive social development. This relation between the two media was given concrete form in a combined management body, the Czechoslovak Radio and Television Committee, established on 1 October 1959.

In spite of certain achievements, by the end of the 1950s, the Czechoslovak Radio had not succeeded in fully adapting its programming activities to the social process of the nation. Further organizational and programme innovations were necessary.

By the law on Czechoslovak Radio, enacted in 1964, (and which is still in force) radio became an independent Central Organization with its own legal status.

After passage of this law, a number of important changes took place. The Central News Desk and Editorial Office for Political News Commentary were established. Between 1970 and 1972 the networks and their programme structures were completely reorganized. The former station Československo I (Czechoslovakia) in 1970 was transformed into the modern radio station Hvězda (Star). This station was intended to reflect the latest results of research in sociology and psychology on the popularity of radio programmes. In order to meet the more demanding cultural and educational interests of the listening public the Československo II network was changed in 1972 into two quality national networks : Vltava and Devín.

Research carried out in 1973 by the Federal Office of Statistics showed that 72 per cent of the population were regular radio listeners. Another 23 per cent listened less frequently (two to four times a week). Only 5 per cent of the sample groups questioned in the poll said they never listened to radio. Thus we can speak of an important increase in radio listening listening.

The Praha (Prague) stations -like Bratislava in Slovakia- represented networks with general programming and all types of journalism and broadcasts on arts.

A prerequisite for this reform was the technical development of radio broadcasting and sufficient technical facilities. The construction of very high frequency transmitters enabled the transmitters of Czechoslovak

Radio to combine a complex system of separate networks with differentiated programming. The new network structure was found to be highly expedient and advantageous. Listeners now were in a position to make a choice and select programmes which corresponded, as far as possible, to their interests.

The next stage in the process of improving the impact of radio broadcasting was the reorganization of the programme structure of existing networks. These reorganization projects were implemented by 2 September 1974. They were designed to apply optimum qualitative criteria to the overall structure of radio broadcasting.

Opinion polls among listeners in both the Czech Lands and Slovakia as well as comprehensive research again contributed to the success of this stage.

The proportion of music and the spoken word was specified for the Prague and Bratislava networks. Thus sufficient scope was provided for both musical programming and more demanding verbal features (11)

The new broadcasting structure substantially enhanced the differentiation of genres and contents. As for the co-ordination of the Vltava and Devín radio stations the broadcasting and programme structure allows for the simultaneous transmission of a number of musical and literary programmes chosen in function of the specific dramaturgic requirements of both national radio systems.

Czechoslovak Radio is today a versatile and well-structured mass information medium which renders efficient and effective assistance in the process of building an advanced socialist society.

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(11) The terms "verbal features" and "verbal items" are used throughout the text to refer to all non-musical programme categories.

CHAPTER III

ORGANIZATIONAL STRUCTURE OF CZECHOSLOVAK RADIO

Czechoslovak Radio is headed by a Director-General appointed by the government of the Czechoslovak Socialist Republic. Assistant Directors, named by the Presidium of the government are in charge of all the various sections of Czechoslovak Radio.

The main sections of Czechoslovak Radio are as follows :

- The Office of the Director-General ;
- Central Section of Political News and News Commentary ;
- Foreign Language Broadcasts (external services) ;
- Czech Radio ;
- Slovak Radio ;
- Technical and Economic Section.

The Office of the Director-General is a separate organizational division directly controlled by the Director-General.

The chief sections are in Prague with the exception of Slovak Radio which is in Bratislava.

Regional broadcasts are covered by local studios in the cities of Brno, Košice, Ostrava, Banská Bystrica, Plzeň, České Budějovice, Hradec Králové and Ústinad Labem. The Prešov Studio beams broadcasts for Ukrainians living in Czechoslovakia. Programmes for other nationality groups are broadcast from Prague, Bratislava and several of the regional studios. Regional and nationality group broadcasts are attached to Czech Radio or Slovak Radio according to the respective target areas. Regional studios are headed by Directors also holding the posts of Chief Editors.

Czechoslovak Radio's Advisory Board works in close co-operation with the Director-General. The Advisory Board deals with basic issues related

ro the activities of Czechoslovak Radio ; its members are the Deputy Director-General and several other leading executives of Czechoslovak Radio from both the Czech Socialist Republic and the Slovak Socialist Republic. The activities of Czechoslovak Radio are also treated at working sessions and conferences convened by the Director-General. He appoints national specialized commissions to handle the major aspects of radio work, i.e. the programming as well as technical, economic and personnel questions. The Director-General and/or members of his staff entrusted with these tasks issue internal instructions and directives published in the Central Bulletin of Czechoslovak Radio on the activities of the various sections, subdivisions and departments, and on matters pertaining to rights, obligations and responsibilities of individual employees, executives and bodies.

The purpose of the organizational structure is to ensure a qualitatively and socially effective radio programme. Hence in the most important bodies the representation of programming components prevails and the structure of four out of six main organizational sections emphasizes the basic principles of editorial work and practical realization ; they consist of Departments and Editorial Sub-Departments run respectively by Chief Editors and Assistant Chief Editors. The guiding principle of Czechoslovak Radio is : Everything For The Programme. (Nonetheless, the significance of the other organizational components and radio professions should be duly appreciated in recognition of the fact that programming and the programme itself result from collective work performed by the entire staff of Czechoslovak Radio).

The actual structure of the main Central Departments is as follows :

- News Desk
- Propaganda
- International Relations
- Children's, Youth and Educational Broadcasts
- Drama and Literary Programmes
- Music
- Entertainment
- Chief Programming Department (co-ordination of programme structure and planning).

Each of the Departments has several Editorial Sub-Departments. For example, the Department for Drama and Literary Broadcasts has the following Sub-Departments :

- literary broadcasts
- drama
- feature production
- serial production

Within the framework of the organizational structure of Czechoslovak Radio there are many different forms of mutual co-operation among individual departments, both on a regular and occasional basis. This co-operation aims at obtaining the maximum benefit from creative activities pursued by any radio worker.

Sections not concerned with programme work are headed by Chiefs (Directors) and divided into departments. Their activities are linked with plans and tasks indirectly concerning the programme, economic affairs, investments and other operational spheres of Czechoslovak Radio.

a) Interaction Between Czechoslovak Radio and National Organizations

In order to provide quality broadcasts Czechoslovak Radio systematically co-operates with all organizations representing potential sources of information and with institutions relevant to creative radio work and/or the manpower or material requirements of radio. This co-operation is based on long-term and short-term agreements, or operative arrangements resulting from day-to-day programming needs.

According to the terms of one of the long-term agreements, the Czechoslovak News Agency (ČTK - Ceteka) supplies Czechoslovak Radio, against payment, with a variety of news about events and developments both at home and abroad. Similar arrangements have been made with record companies, as well as with the Czech and Slovak Philharmonic Orchestras, thus enabling Czechoslovak Radio to fulfil its programme functions in the field of music.

Moreover, there are a variety of specific agreements with state bodies, social institutions and other organizations. These include :

- a contract on mutual co-operation between Czechsolovak Radio and Czechoslovak Television relating to the co-utilization of technical facilities, musical instruments and specialized literature ;

- an agreement with the Federal Ministry of Radio and Telecommunications on the joint implementation of radio broadcasting activities which are carried out in function of the National Economic Development Plan ;

- an agreement with the Ministry of Education according to which Czechoslovak Radio transmits programmes for elementary and primary schools, recordings for school tape-libraries, language programmes for the 6th to 9th levels of primary school, and regular features such as "Assisting the School-master" and "The Ministry of Education Announces" ;

- an agreement between Czechoslovak Radio and the Czechoslovak Scientific and Technological Society ; this agreement is viewed as a very important contribution to the process of propagating scientific technological and economic knowledge and information;

- an agreement with the Ministry of Forestry and Water Economy on the promotion of a socialist approach to nature and environmental protection. This agreement is aimed at establishing a system of civic education directed primarily towards children and youth,and encouraging a positive attitude towards nature as one of the basic prerequisites for the protection of nature and the environment;

- an agreement between Czechoslovak Radio and Czechoslovak Theatre stipulating principles of co-operation between Czechoslovak Radio and actors who are permanent employees of theatres ;

- an agreement between Czechoslovak Radio and the Faculty of Journalism of Prague's Charles University whereby model recordings are provided for the university, the students acquire practical experience and the faculty can recommend especially talented students to Czechoslovak Radio ;

- a contract on co-operation between Czechoslovak Radio and the Ministry of National Defense and the Federal Ministry of the Interior on the broadcasting of information related to the prevention of crime, road safety, traffic, etc.

There are also collective agreements negotiated on an annual or biennial basis between Czechoslovak Radio and its Regional Studios and between Czechoslovak Radio and various trade unions.

As for matters related to basic economic questions, labour and wage issues, job safety, additional training and adult education, the promotion of staff suggestions, cultural and social facilities, health insurances, etc. Czechoslovak Radio co-operates with the Central Committee of the Union of Artists and Cultural Workers, and Social Organizations.

b) Relations with Authors, Performing Artists and Record Producers

Basic conditions cercerning relations between Czechoslovak Radio and those involved in creating radio programmes (authors, performing artists, record producers and others) are stipulated in Czechoslovak and international legislation.

According to a law dating back to the year 1964 Czechoslovak Radio is entitled to transmit public, cultural, sporting, physical training and any other events, to exchange broadcasts and recordings with radio organizations of other countries, to organize public performances for broadcasting purposes, to make recordings and to establish its own artistic bodies and ensembles.

Paragraph 4 of the Law on Czechoslovak Radio states that organizers of cultural, artistic, sporting, physical training and other public events, performances or gatherings, are obliged to allow Czechoslovak Radio -following a preliminary request- to transmit or record these events free of charge.

These stipulations, however, do not involve matters covered by the Copyright and Authorship Law of 1965 on literary, scientific and artistic work. This law, and regulations pertaining to it, specify the rights and position of authors, the rights of performing artists, of record producers and of radio and TV organizations.

The Copyright and Authorship Law stipulates certain specific rights enjoyed by Czechoslovak Radio such as the right to broadcast works already released without the authors' permission. But Czechoslovak Radio is obliged to mention the author's name and his work and to pay the author for each broadcast. (This right applies to scientific or educational works and/or recorded performances or news reports on current events). Further provisions relate to the use of artistic performances, such as licences for recording an artistic performance with the radio organization's own facilities, for broadcasting and/or for broadcasting a recording made with the permission of the performing artist. In these instances the performing artist is entitled to payment.

The 1965 Law on Copyright and Authorship was adopted following the ratifiaction of a general covenant on authors' rights (Geneva) which was ratified by Czechoslovakia on 6 January 1960. In addition, Czechoslovakia has been a member of the Berne Union since 1921 and, since 1936, has been meeting obligations pertaining to the protection of literary and artistic creations stipulated in the Rome version of the Berne agreement. (At present negotiations are under way on the ratification of the revised Paris version of both above-mentioned covenants). Czechoslovak Radio is also a signatory to an international agreement on the protection of performing artists, record producers and radio organizations concluded in Rome in 1961. Czechoslovakia's Law on Copyright and Authorship, adopted in 1965, fully respects the Rome agreements.

Further protection of copyright and authorship in Czechoslovakia is afforded by a collective agreement between Czechoslovak Radio and the Union for the Protection of Authors' Rights, the Union for the Protection of the Rights of Performing Artists and the Supraphon, Panton, and Opus record companies. A special type of copyright protection is provided in agreements reached with the Czech Music Fund which cover the use of both Czechoslovak and foreign music scores.

CHAPTER IV

THE PROGRAMME ACTIVITIES OF CZECHOSLOVAK RADIO

In fulfilling its social mission Czechoslovak Radio takes into account objective social requirements as well as its own technical, economic and programming scope. It cultivates close contacts with information sources catering to the varied interests of its listeners and also takes into consideration the legal and specific aspects of radio work. The overall aim of this approach is to attain optimum effectiveness in carrying out present-day and prospective tasks related to the progressive development of society.

a) Networks

The development of radio and broadcasting facilities has enabled Czechoslovak Radio to establish a ramified system of networks transmitting specialized and differentiated radio programmes. Czechoslovakia is one of the countries with the greatest number of differentiated individual networks.

H v ě z d a (Star)

Star is a national network broadcasting in both Czech and Slovak for 24 hours a day on long, medium and ultra high frequency waves. Its basic programme format includes : frequent news bulletins and short news commentary, a continual flow of light music, broadcasts and reports on current events and sporting and cultural events. Verbal programme items (usually lasting five minutes) are interspersed with half-hour breaks for music. At present this programme structure is supplemented by longer features introduced and/or presented by moderators. This network chiefly caters to the younger generation but is also very popular with older listeners. The Hvězda Programme is prepared by departments in charge of news and news commentary. It is created collectively by Czech and Slovak radio workers, a variety of home and foreign correspondents, etc. The Hvězda network has Czechoslovakia's largest listening audiences. Transmissions are both monophonic and stereophonic.

P r a h a (Prague)

Prague is the first Czech national network broadcasting in the Czech language from 04.30 to 24.00 hours on medium wave and ultra high frequency waves. Its programme structure has a general appeal with all categories of musical and spoken programmes, ranging from news and commentary to the arts, from educational programmes and documentary items to entertainment. News and news commentary items are less frequent than on the Hvězda network. The Praha programme is extremely varied and caters to all age groups. It is prepared by Czech Radio but newscasts are provided by the department in charge of news and news commentary. In the Czech Socialist Republic Praha's listening audiences are approximately as large as those of the Hvězda network.

B r a t i s l a v a

Bratislava is the first Slovak national network broadcasting in the Slovak language from 04.00 until midnight. Its programme structure resembles that of the Prague network. Programmes are prepared by Slovak Radio but newscasts are also provided by the department in charge of news and news commentary. Bratislava has a slightly larger number of listeners in Slovakia than Hvězda.

V l t a v a

Vltava is the second Czech national network, broadcasting in the Czech language on ultra high frequencies. It is one the air on week-days from 08.55 to 23.00 hours and starts broadcasting an hour earlier on Saturdays and Sundays. Its programme structure is more select than that of the Praha and Hvězda networks, being mainly focussed on the arts and education. Serious music prevails over other musical genres. This station constitutes the basis of stereophonic transmissions. In view of its relatively modest technical and broadcasting facilities it has far fewer listeners than the Prague and Hvězda networks. The Vltava network is part of Czech Radio.

D e v í n

Devín is the second Slovak national network broadcasting in the

Slovak language on ultra high frequencies. It is on the air on weekdays from 09.55 to 23.00 hours and two hours earlier on Saturdays and Sundays. Its programmes resemble those of Vltava. They are prepared by Slovak Radio. There are permanent mutual programme exchanges between the Devín and Bratislava networks which amount to approximately 10 to 15 per cent of the overall programme.

Regional and Municipal Broadcasts offer programmes of a local nature. Transmitters are deployed in accordance with Czechoslovakia's administrative structure, made up of a total of ten regions and two cities with regional status, i.e. Prague and Bratislava. Seven regional stations are located in Bohemia and Moravia (i.e. the Czech Socialist Republic) and three in the Slovak Socialist Republic. They broadcast from approximately 5 to 19 hours a week. Each of the regional stations is responsible for its own programme which includes news, news commentary and music. The latter is usually aired in the afternoon. The programmes are prepared by the staffs of the Regional Studios attached to Czech Radio and Slovak Radio respectively.

Broadcasts for Nationality Groups are designed for nationality groups other than the Czechs or Slovaks. The most extensive programmes are beamed to Hungarians (32 hours weekly) and Ukrainians (11 hours weekly). In addition to news and commentary these programmes also include musical items and other genres. Broadcasts for the German and Polish nationality groups are actually mere news bulletins and because of the smaller size of these nationality groups are much shorter.

The Hvězda Green Light Waveband is a special programme for tourists broadcast during the peak hours of weekend motor traffic : Fridays from 14.00 to 18.00 hours, Sundays from 17.00 to 21.00 hours. It presents short information items and advice for motorists, contributions by traffic experts, etc., interspersed with light music. It is beamed out by small transmitters in Central Bohemia on medium and ultra high frequencies. It is prepared by the department in charge of news and news commentary in co-operation with the traffic police which offers its squad cars, helicopters and radio communication facilities.

Radio Prague is responsible for Czechoslovak Radio's Foreign Language Broadcasts (external services) which are transmitted in ten languages. The main purpose of these programmes is to inform listeners abroad about life in Czechoslovakia.

Interprogram Radio Prague is a specific programme category of Radio Prague's external services. It includes several hours of music interspersed with short news bulletins, commentary, information items, etc. in Russian, German, English and French. Interprogram can be picked up by listeners abroad as well as by foreign tourists visiting Czechoslovakia. It is evident from the above survey of Czechoslovak Radio's networks that Czechoslovak Radio is endeavouring to cover an extremely wide range of listeners' interests and to give sufficient scope to the process of fulfilling the mission of radio broadcasting in Czechoslovakia.

b) Programme Structure

The programme structure of the individual networks of Czechoslovak Radio also enables Czechoslovak Radio to carry out its social mission. The term programme structure implies a relatively stable and well-proportioned organization of programme items on a daily, weekly and monthly basis.

In 1974, after having examined scientific research and comparisons of structural formats from the early days of broadcasting to the present, Czechoslovak Radio reorganized the programme content of its stations. Until the 1950s the amount of time devoted to the spoken word had never exceeded that of musical programmes. But after this period this proportion had reached an unacceptable level, thereby provoking the immediate reaction of listeners.

In the light of this experience Radio Prague established the following proportions for musical and verbal programme items :

Prague and Bratislava	- 55	:	45 per cent
Vltava and Devín	- 65	:	35 per cent
Hvězda	- 80	:	20 per cent

Priority was given to developing the assets of programmes which had already proved to be worthwhile. However, new programme categories, features and serials were also introduced.

According to audience research there are two weekday periods of peak listening-time in Czechoslovakia : late afternoon and morning. On Saturdays and Sundays a large percentage of listeners tune in to their radio station between 8 a.m. and 7 p.m.

Based on these observations Prague and Bratislava launched their highly successful daily Good Morning features which are broadcast live and with moderators in the studio. In addition to light and pop music these features include short news bulletins at half-hour intervals, practical advice, commentaries and interviews on current events, weather forecasts, etc. The Hvězda network also broadcasts short morning news bulletins at half-hour intervals.

In their late afternoon programmes Prague and Bratislava present more extensive musical and feature programmes interspersed with news and news commentary. Hvězda presents an even more extensive musical and feature block from 14.00 to 18.00 hours. All of these programmes are broadcast live and presented by moderators.

On Saturdays Bratislava presents several extensive magazine format blocks made up of musical and feature items. Before lunchtime "Radio Week-end", a programme focussing on recreation and nature is broadcast. This is followed by the early afternoon programme of humour and satire known as "Marathon" which features several permanent radio personalities. During the late afternoon hours the "Banská Bystrica Saturday Magazine", a literary and musical feature, is aired. The evening hours also offer two regular light programmes : a radio variety programme, and a motorists' broadcast known as "Pozor zákruta" (Attention, Bend in the Road) which since its première on the Hvězda network has been one of the most popular programmes in Czechoslovakia.

Unfortunately, the Sunday programmes do not enjoy the same popularity although some of their individual items have met with considerable response among listeners. For example, a series of radio plays featuring a typical family, or a three-hour stereophonic programme with a moderator presenting both musical and verbal items have been very well received. Nonetheless, the Sunday programme still represents a considerable challenge to future programme planning.

One of the greatest assets of the Hvězda network's programme structure is the fact that programme planners are virtually given complete control of the time of live reporting on social, cultural and sports events. This is especially appreciated for the coverage of certain musical events such as the Prague Spring Music Festival or the Bratislava Lyre Pop Song Festival. Another programme, "The Microphone Going In For Sports" is a radio hookup featuring several reporters who offer on-the-spot glimpses of, for example, hockey or football matches. It is very popular with listeners.

Research and opinion polls have revealed the fact that the regularity of certain programme items and features is of great importance. This applies to two features which although they are aired at a rather unfavourable time (from 8 to 9 a.m.) have remained at the top of the list for over ten years : Prague's "... And the Years are Gliding Away" (the life stories of interesting people) and Bratislava's "Jubilee Greetings" (musical dedications and greetings to old people from their families). These two features have been popular enough to maintain their position in the programme structure for many years.

Based on these and other experiences certain guidelines for radio programming have been drawn up. They may be summarized as follows :
- tasks related to society as a whole as well as the needs and varied interests of the listeners are the determining criteria in the process of structuring the programme ;
- in creating the programme it is necessary to proceed from results obtained from research in the areas of sociology, psychology and other disciplines dealing with the impact of radio on society ;

- existing technological, manpower, financial and organizational resources must be taken into account ;
- there must be mutual co-ordination of the programme structure of individual networks while also taking into consideration the organization of TV programmes ;
- adequate proportions of music must be maintained in the programmes (a minimum of 50 per cent of the total broadcasting time) in order to avoid excessive wordiness ;
- there must be a variety of programme categories ;
- it is desirable to achieve long-range stabilization of the timing of important or very popular programme items (news bulletins, newsreels, current events features, magazine programmes, radio plays, fairy tales for children, basic musical programmes, etc.) ;
- peak listening-periods should be used for programmes of important social impact and programmes attracting a high degree of interest ; on the other hand, programme items appealing only to smaller groups should be planned for less intense listening-periods ;
- regular and/or important programmes should begin on the hours or half hour (e.g. 16.00, 18.30 hours, etc.) ;
- the programme structure must be adapted to important current events and to seasonal factors in radio broadcasting.

The structure of a radio programme necessarily develops in accordance with society's life style, with the growth of society's cultural and material standards, and with trends in international relations.

The following table represents the types (categories) of programmes in relation to the overall programme structure : (see next page).

Type of Programme	Number of hours in 1979
1. Lyrical, symphonic or chamber music, opera	5 860
2. Popular music	16 477
3. Choice cultural programmes	1 175
4. News, commentary, talk shows, information	5 707
5. Entertainment	1 673
6. Commercials	201
7. Drama	2 547
8. Sports	661
9. Children's programmes	1 381
10. Educational programmes	639
11. Other	5 730
Total of Czechoslovak Radio's broadcasting time (external services not included)	42 051

c) Outstanding Programmes of Czechoslovak Radio

At present there are several major programmes which are important regular items on Czechoslovak Radio. The traditional Rozhlasové noviny (radio news reel broadcast from 18.30 to 19.00 hours) has been a successful programme component for almost thirty-four years. The Zpravodajský magazín (news magazine broadcast from 22.00 to 22.20 hours), introduced at a later date, features three editors or analysts commenting on the latest events at home and abroad and in the world of sports.

Other very popular programmes include the following : Vysílá studio 7 (Studio 7 On The Air) is an almost four hour-long compact block of news, news commentary and pop music which makes use of mobile and versatile technical facilities ; it is a live broadcast, vividly presented and directed by a moderator. Telephone or other communication facilities are used to feature contributions by editors or reporters from all over the

country and from abroad. Opinion polls on very topical themes are frequently conducted by telephone among listeners. The opinion poll usually includes answers and comments by outstanding personalities who have been invited to the studio. This programme is transmitted by the Hvězda network from 14.05 to 18.00 hours.

Mikroforum (Micro Forum) is a similar programme catering especially to young people. It is transmitted by the Prague network from 17.35 to 18.15 hours.

A léta běží... (And the Years Are Gliding Away ...) presents autobiographical talks or interviews with people whose life stories document their attitude towards life in general, towards people and their country. This programme, lasting 30 to 45 minutes, is broadcast daily by the Prague network at 08.00 hours.

Jak se máte, Vondrovi (Meet the Vondra Family) offers a regular series of radio plays featuring the members of an ordinary family in a variety of situations at work, at leisure, tackling emotional or social problems, etc. The sequels are written by several authors. Each weekly play lasts 30 minutes. There are re-broadcasts. The plays are transmitted by Prague.

Čo nového Bielikovci ? (What's New With The Bielik Family ?) is the Slovak version of Prague's Vondra series broadcast by the Bratislava network. It is nearing its 300th sequel.

3 x 60, a to stereo (Three Times Sixty And Stereo At That) is a programme block of music and features consisting of three relatively independent parts. The first hour is made up of informative and educational montages with items on recreation. The second part encourages the listener's active participation and emphasizes public affairs while the last part offers stereophonic recordings and cultural features (readings, radio drama, classical and pop music). This 180-minute programme is transmitted by the Vltava network on Saturdays at 18.00 hours and re-broadcast on Sundays at 09.00 hours. The

Saturday programme is also relayed by the Devín network.

Radiomaják (Radio Lighthouse) is a programme of music and features focussed on topical issues and public affairs. Every day, from Monday to Thursday, it features one major theme : domestic affairs, international developments, environmental protection, culture. This programme is broadcast by the Bratislava network from 16.40 to 18.00 hours.

Kontakty (Contacts) is a morning magazine of news, views and music catering to specific groups of listeners : house-wives, old age pensioners, shift workers and other people who are at home when the programme is aired. It is somewhat like a contact programme based on listeners' letters and telephone calls. There are a number of permanent items , such as "We Asked On Your Behalf", "Talks With Retired People", "Women's Corner", "Doctor's Advice", "Psychologists Talking". It is broadcast by the Bratislava network from 10.35 to 11.40 hours.

Variácie (Variations) presents humour, satire and popular music every Sunday morning from 9.35 to 11.00 hours. A certain word or idea provides the theme of the programme which is developed by a compère who interviews guests in the studio. There are also short features and plays, discussions and a special choice of popular music. Groups of three editors cum authors, known for their work in theatre, cabarets and TV alternate in preparing the programme. It has been transmitted for several years by the Bratislava network and is one of the most popular Sunday programmes.

Studio mladých (Youth Studio) is a regular 15 minute feature of Prague's evening programme on Mondays.

Hlásí se nám ... (Your Station Is ...) is a recorded variety programme performed before audiences in different areas throughout Czechsolovakia.

Dveře dokořán (The Door Wide Open) is a stereophonic programme of the Vltava network based on public discussions with listeners.

Nedelný zábavník (Sunday Entertainment Magazine) provides a permanent framework for four types of entertainment programmes (variety show, studio cabaret, quiz and comedy). It is broadcast by the Bratislava network on Sunday afternoons.

Czechoslovak Radio organizes a number of outstanding national and international competitions :

- Concertino Praga
- Prix musical de Radio Brno
- Radio Drama Festival, Piešťany and Plzeň
- National Festival of Czechoslovak Radio Drama
- Prix de musique folklorique de Radio Bratislava

Czechoslovak Radio broadcasts direct transmissions or recordings of important music festivals, such as the Prague Spring Festival and the Bratislava Music Festival. For example in 1978 the programme of Czechoslovak Radio included 25 direct transmissions and 4,000 minutes of recordings from concerts of the Prague Spring Festival. Moreover, numerous concerts and recitals by performing artists attending the annual Prague Spring Festival are recorded in the studios of Czechoslovak Radio. Dozens of foreign radio stations retransmit recordings from the festival. The same is also true of the Bratislava Music Festival and the Bratislava Lyre Pop Song Festival.

d) The External Services of Czechoslovak Radio
(Radio Prague's Foreign Language Broadcasts)

Czechoslovak Radio started broadcasting for listeners abroad on 31 August 1936, i.e. thirteen years after the first regular domestic broadcasts.

Programmes were transmitted on short wave bands. The main purpose of these programmes was to inform hundreds of thousands of Czechs and Slovaks living on all continents about events in Europe and in Czechoslovakia. Foreign language broadcasts were eventually added. During this period Radio Prague's Foreign Language Broadcasts alerted public opinion to the threat of

Nazi expansionism and the onslaught of facist aggression. Foreign language broadcasts were abolished during the Nazi occupation and resumed after Czechoslovakia's liberation by the Soviet Army. Radio Prague's Foreign Language Broadcasts strive to reinforce the struggle for peace and détente, to present truthful information about the life and work of the Czechoslovak people and to promote equal and friendly relations among countries with different social systems.

Czechoslovak Radio's external services have welcomed in their studios many an outstanding spokesman for the world peace movement, such as the French scientist Frédéric Joliot-Curie, the great Chilean poet Pablo Neruda, the famous American signer Paul Robson, to name only a few.

Thousands of listeners' letters from all over the world have expressed their appreciation for Radio Prague's efforts in the international struggle for peace and social progress.

Radio Prague's Foreign Language Broadcasts have always supported all progressive movements as well as the struggles for independence in what later became known as the developing countries.

In 1953 Radio Prague began broadcasts in Spanish and Portuguese to target areas in South America. Arabic broadcasts as well as English and French broadcasts for Africa were first transmitted respectively in the 1950s and the early 1960s. Radio Prague's English language Asian and Pacific Service was established in 1972. At present Radio Prague's Foreign Language programmes are on the air for a total of 37 1/2 hours daily, broadcasting in ten languages, i.e. English (target areas in the European Continent, the British Isles, North America, Africa, Asia and the Pacific area), French (for Europe and Africa), Spanish and Portuguese (for Europe and Latin America), Italian, German, and Russian as well as Czech and Slovak ; once a week a fifteen-minute broadcast is aired in Guarani -an Indian language spoken in Bolivia, Paraguay and Southern Brazil.

In 1972 Radio Prague's multilingual Inter-programme (English, German, French, and Russian since 1976) went on the air. Its programme structure (music interspersed with short news bulletins, talks and features, with specific times reserved for certain languages) is very popular with listeners. As of 1976 Interprogramme began broadcasting to tourist and recreation areas in Czechoslovakia. Its Russian items -introduced in 1976- concentrated on information for tourists from countries of the socialist community.

A special service for Czechs and Slovaks living abroad constitutes an important component of Czechoslovak Radio's external services.

Radio Prague's Foreign Language Broadcasts receive a constantly growing number of listeners' letters. There has also been an increase of Radio Prague Listeners' Clubs in many developing countries.

The first club was founded in Cuba in 1959. At present some 800 clubs are active in countries of Asia, Africa and Latin America. These clubs organize group listening sessions, with their members sending reception reports and/or comments on the programmes. Many clubs organize discussions on Czechoslovakia, or exhibitions featuring books, travel brochures and other material on Czechoslovakia which they receive from Radio Prague. The Radio Prague Monitor Club, working "at the other end of the microphone", encourages DX and SWLing (short-wave listening) hobbies and acknowledges reception reports with Radio Prague QSL Cards (used to confirm communication between amateur radio stations). Listeners sending in a set number of reception reports qualify for membership in the Radio Prague Monitor Club.

Radio Prague's programming activities for its Foreign Language Broadcasts are based on the following guidelines : promoting peaceful co-existence among countries with different social and political systems, advancing the principles contained in the United Nations Charter and the Final Act of the Helsinki Conference on Security and Co-operation in Europe,

and, above all, the principles of refraining from the use of force in settling international disputes and supporting the development of peaceful co-operation. Radio Prague informs its listeners about every aspect of life in Czechoslovakia, about social, economic and cultural development, adn about the views and policies of the community of socialist countries.

The main purpose of Radio Prague's Foreign Language Broadcasts is to promote friendship and peaceful co-operation among nations and to convey a truthful image of life in socialist Czechoslovakia.

CHAPTER V

ECONOMIC STRUCTURE OF CZECHOSLOVAK RADIO

As already stated, Czechoslovak Radio is a subsidized organization. The profit it yields is lower than its expenditures with the difference being covered by contributions drawn from the State Budget. The State also provides all investments for Czechoslovak Radio (with investments being partly covered by deductions made for depreciation).

a) Investments represent an annual total (without capital investments, such as the construction of new buildings, etc.) of $9.8 million which, on a nation-wide scale, represents 0.013 per cent of the national income. Out of the total sum spent for investments, the renewal of technical equipment represents $6.0 million, i.e. 0.008 per cent of the national income.

b) Overhead expenditures of radio broadcasting

Item	Percentage of radio budget	Expenditures ($ million)
material	6.0	6.4
wages	25.4	27.2
other individual expenses (royalties, fees, etc.)	8.6	9.3
payments to telecommunications system	33.4	35.7
depreciation	5.0	5.3
payments to agencies	1.1	1.1

(table continues next page)

payments to authors' unions, membership fees etc.	3.2	3.4
other expenses (repairs, energy, etc.)	17.3	18.4
Total	100.0 (per cent)	106.8 ($million)

c) Revenues of Czechoslovak Radio - The total amount is $96.4 million ($89.6 million for listeners' licence fees, $2.8 million for commercials).

(The figures in a), b) and c) were calculated on the basis of data for 1978, i.e. the average for the last Five Year Plan period).

The items listed above as overhead expenditures may be defined as follows :

Material - all tapes, printing expenses, publicity, prizes awarded for competitions ;

Wages - only wages and salaries for employees of Czechoslovak Radio ;

Payments to telecommunication systems - payments to telecommunication bodies (owning radio transmitters) for the transmission of radio programmes ;

Payment to authors' unions - contracts of Czechoslovak Radio with the unions protecting the interests of authors, the interests of performing artists, the Supraphon record company (for use of its works, royalties, etc) ; also includes membership fees for the International Radio and Television Organization (OIRT) ;

Other expenses - repairs, maintenance, energy, travels, teleprinters, etc.

In spite of the fact that its financial assets are by no means negligible Czechoslovak Radio is not oriented towards increasing its profits at the expense of basic programming activities. Commercial broadcasts do not

play a role of great importance in Czechoslovak Radio's programme structure.

d) Overhead expenditures of the Hvězda Network

The Hvězda Network accounts for $4.3 million of Czechoslovak Radio's overhead expenses, i.e. 4 per cent of the total. This figure may be broken down into the following categories :

material	$0.2 million
wages	$2.3 million
other individual expenses (royalties, fees)	$1.2 million
other items	$0.6 million
TOTAL	$4.3 million

(These figures do not include expenditures for the use of technical facilities, services of news agencies and wages for technicians which are included in Czechoslovak Radio's general budget).

The Hvězda Network's annual broadcasting time is divided as follows :

overall programme	8,760 hours
own programme	8,737 hours
premières	3,912 hours
TOTAL	21,409 hours

Thus the overhead expenses for one hour of broadcasting on the Hvězda Network amounts to approximately $490 (without the expenses mentioned in brackets above).

Wages and salaries of radio workers are based on a Qualification Catalogue specifying the following categories :

1. Management - Office of the Director-General and other management bodies ;
2. Artistic Production - programme directors, studio assistants, orchestras,

choirs, announcers, sound engineers ;

3. Editors ;

4. Technical and Economic Components - administration, clerical work, programme and operational divisions ;

5. Auxiliary workers and employees of work canteens.

Actors are paid as outside workers from funds designated for fees, royalties, etc.

Wages and fees for all categories covered by national directives are adapted internally for the specific requirements of Czechoslovak Radio.

Economic activities of Czechoslovak Radio are not based on profit-yielding principles or policies which encourage the growth of profit at the expense of qualitative criteria. As a socialist organization Czechoslovak Radio is obliged to provide social security and health care facilities for its employees. In keeping with national guidelines, Czechoslovak Radio has special funds for the social and cultural needs of its employees who are encouraged to improve their political and professional qualifications (through courses, classes at State schools, Czechsolovak Radio's own educational centre, etc.).

The economic principles followed by Czechoslovak Radio are based on effectiveness and the optimum utilization of funds in the process of carrying out major activities.

CHAPTER VI

TECHNICAL BROADCASTING FACILITIES OF CZECHOSLOVAK RADIO

According to a resolution adopted in 1978 by the Presidium of the Government of the Czechoslovak Socialist Republic "it is necessary to ensure the required rate of development of the material and technical basis of radio and television facilities in order to promote the consistent growth of the effectiveness of Czechoslovak radio and TV broadcasting, especially in the light of their marked influence and impact on social consciousness, and in keeping with the requirements of the evolution of advanced socialist society".

Consequently Czechoslovak Radio sets aside considerable funds for the development of its material and technical facilities.

At present Czechsolovak Radio's daily broadcasts amount to an annual total of almost 55,000 hours (over 150 hours daily).

The number of radio sets in Czechoslovakia is approximately 11 million, with over 500,000 being sold every year. The average number of radio sets owned by each family is 2.3 (64 per cent of Czechoslovakia's households own 2, 3, 4 and even more radio sets). Since the invasion of television in the average household the number of radio sets has doubled.

Actual broadcasting is disseminated by transmitters controlled by the Administration of Radio and Telecommunications. Broadcasts of the domestic service go out over one long wave transmitter, 50 medium wave transmitters and 35 ultra high frequency transmitters with 66 - 73 MHz frequencies. As for frequencies and the strength of transmitters the Czechoslovak Administration of Radio and Telecommunications abides by a Convention and plans laid down by the International Telecommunications Union (ITU) in Geneva in 1978.

Czechoslovakia Radio's external services have one medium wave and ten short wave transmitters at their disposal.

The distribution of listeners for different programmes according to defined regions is shown in the chart below (figures express percentages).

Network	long wave	medium wave		ultra high frequency
		day	night	
"Hvézda" national network	88	69	57	79
1st Czech programme "Prague"		92	76	39
1st Slovak programme "Bratislava"		91	66	81
2nd Czech programme "Vltava"				84
2nd Slovak programme "Devín"				75
Regional broadcasts				
Czech Soc. Rep., 7 regions		65-72		78
Slovak Soc. Rep., 3 regions		63		81
Broadcasts for nationality groups				
Czech Soc. Rep. - German, Polish		72-77		
Slovak Soc. Rep. - Hungarian		74-79		
Ukrainian				

Note : The distribution of listeners for nation-wide programmes covers all of Czechoslovakia. The distribution with regard to national programmes (Czech or Slovak) covers the Czech and Slovak Socialist Republics. Regional broadcasts and broadcasts for nationality groups are listed according to the respective area (region). For more detailed data refer to Annex I.

The material and technical equipment and facilities of Czechoslovak

Radio are provided by both Czechoslovak and foreign suppliers. A further contribution to the material and technical advancement of radio broadcasting is made by the construction of new buildings. Bratislava Radio Centre, comprising a total of 220,000 m^2 of building space, will be completed in 1982/1982. Work began on the construction of Prague's new Radio Centre in 1978.

CHAPTER VII

MANPOWER RESOURCES

Czechoslovak Radio has over 4,300 employees, the majority of whom works in the programme sections.

Technical skills and training must constantly be improved in order to advance the scientific and technological revolution. Hence the programme sections and a number of other departments draw their manpower reserves from university graduates. Programme departments employ graduates of the faculties of journalism, music and drama, economics, philosophy, law, political sciences, sociology, psychology, etc. Moreover, the employees of Czechoslovak Radio are required to study on an external basis and they are sent for practical training or study tours to other work places in Czechoslovakia and abroad. Czechoslovak Radio itself organizes one-term or long-range courses for its employees, including cycles of lectures, seminars and what are known as Work Schools. It also has its own educational and training centre in Liberec, North Bohemia. Czechoslovak Radio publishes papers and periodicals (Rozhlasová práce = Radio Work, Rozhlas ve světě = Radio in the World), monographs, memorial volumes and special bulletins.

Czechoslovak Radio's training courses concentrate on aspects of basic general training for radio work and preparation for specific professions, such as editors (commentators, reporters, moderators), announcers, studio directors, radio actors, sound engineers, etc.

Czechoslovak Radio has its own orchestras and ensembles such as the Radio Symphony Orchestras of Prague and Bratislava, the Radio Choirs of Prague and Bratislava, the Brno Folk Music Band, the Bratislava Folk Music Band, Czechoslovak Radio's Dance Orchestras of Prague and Bratislava,

the Plzeň Radio Orchestra, the Brno Studio Orchestra, and the Ostrava Radio Orchestra.

The large number of orchestras meets the diverse musical programme requirements of all the networks and also reflects Czechoslovakia's rich musical tradition. These orchestras have helped to create well-known musical centres not only in the capital, but also in a number of other regions. Local ensembles have important programme functions related to the specific nature of Czechoslovak Radio's regional studios. Each ensemble, band and orhcestra is quite unique and its activities are based on long-range annual plans. Most of these activities are naturally devoted to radio broadcasting but they also perform elsewhere, thus representing an important aspect of the entire country's musical life. They are highly productive and make a substantial contribution to Czechoslovak Radio's musical programmes.

In addition, Prague and Bratislava have their own teams of actors, and amateur drama groups are associated with Czechoslovak Radio in Prague and Bratislava. (For more detailed information see Annex II).

CHAPTER VIII

INTERNATIONAL RELATIONS OF CZECHOSLOVAK RADIO

Czechoslovak Radio has established relations and collaborates with almost 100 radio organizations throughout the world. These contacts are based on the principle of developing overall co-operation with radio organizations sincerely interested in having friendly relations and promoting co-operation and understanding among nations. These principles were reinforced after the signing of the Final Act of the Helsinki Conference on Security and Co-operation in Europe. Czechoslovakia is one of its signatories.

In keeping with the spirit of the Helsinki Conference Czechoslovak Radio offers to associate organizations programmes providing complete information on the cultural life and social development of the nations of Czechoslovakia as well as the country's social policies, its educational and social systems, etc.

As Czechoslovakia is located in the heart of Europe, it is visited by many foreign travelers from Europe and overseas. Czechoslovakia boasts a variety of tourist attractions, architectural monuments, and a varied musical and cultural life. Numerous cultural and folkloric festivals are held every year as well as international music competitions, many of which are organized or sponsored by Czechoslovak Radio. They are attended by both tourists and professionals, among them foreign radio workers who have ample opportunity to record interviews with artists, members of juries and representatives of Czechoslovakia's cultural and public life. Czechoslovak Radio renders assistance to radio personnel interested in any aspect of life in Czechoslovakia provided that they abide by the ideas and principles of the Helsinki Final Act.

Czechoslovak Radio maintains close relations with all radio organizations of the socialist community. Moreover, in 1979 Czechoslovakia co-operated with forty-one radio organizations from twenty-six non-socialist

countries of Europe, North America and Australia. Co-operation with six of these countries was based on comprehensive contracts.

It is regrettable that certain radio organizations in Western countries do not avail themselves of all the possibilities offered by Czechoslovak Radio. As a rule their interest concentrates on music while a great deal of information on the life of the Czechoslovak people is ignored.

Czechoslovak Radio very actively promotes co-operation with international radio and TV organizations, particularly the International Radio and Television Organization (OIRT) and the European Broadcasting Union (EBU). The realistic attitude taken by numerous representatives of radio organizations in non-socialist countries which have demonstrated their willingness to work together in the spirit of Helsinki is greatly appreciated.

Over the past ten years Czechoslovak Radio has also given priority to establishing relations with radio organizations in developing countries. In 1979 alone Czechoslovak Radio co-operated with forty-one radio organizations in thirty-three developing countries of Africa, Asia and Latin America. Eighteen different agreements were reached with these organizations. A number of agreements with developing countries covering assistance in the areas of programming and training have been signed.

The various aspects of Czechoslovak Radio's co-operation with foreign radio organizations may be summarized as follows :

a) organization of important international events ;
b) joint preparation and exchanges of programmes ;
c) personal contacts and exchange visits ;
d) participation in international competitions and festivals ;
e) exchange of experiences, assistance to foreign radio organizations, other forms of co-operation.

a) Organization of International Events and Competitions

Czechoslovak Radio organizes, sponsors or takes part in a number of

important international events and competitions. Foreign associate organizations are invited to participate or offered programme material.

The most important of these events are :

- The Prague Spring International Music Festival ;
- The Week of New Writings by Czechoslovak Authors ;
- The Festival of Politically Committed Songs at Sokolov ;
- The Strážnice Folklore Festival ;
- Concertino Praga (an international competition of young musicians) ;
- The International Peace Cycle Race : Prague-Berlin-Warsaw (alternatively also Berlin-Warsaw-Prague and Warsaw-Prague-Berlin) ;
- Prix Folklorique - Bratislava ;
- The Radio Drama Festival at Piešťany ;
- The Radio Drama Festival Prix Bohemia ;
- The Interstudio Competition of Young Musicians - Bratislava.

Concerts of the Prague Spring Music Festival are offered by Czechoslovak Radio for direct transmission and/or on tape recordings. The following chart shows the increasing interest abroad in these concerts :

Year	Socialist Countries		Developing Countries		Others		Total	
	Concerts	Hours	Concerts	Hours	Concerts	Hours	Concerts	Hours
1978	78	77	36	72	96	120	210	269
1979	135	163	56	58	143	151	334	372

In 1979 there were fifty-four entries (recordings) from fourteen countries for the Concertino Praga Competition (the United Kingdom, Bulgaria, Czechoslovakia, Finland, Romania, the Soviet Union, Japan, Canada, Cuba, the German Democratic Republic, the Federal Republic of Germany, Norway, Poland and Austria).

b) Programme exchanges, joint preparation of programmes

Programme exchangs with foreign radio organizations are carried out on the basis of supply and demand. Every six months Czechoslovak Radio sends foreign associate radio organizations its "Music Offers" comprising recordings of all genres. The foreign radio organizations select items they are interested in. Features and drama programmes are ordered by foreign organizations and/or offered by Czechoslovak Radio. Editorial departments of Czechoslovak Radio conclude agreements with their counterparts in OIRT member countries covering the joint preparation of programmes, especially in the areas of music, entertainment, radio drama, and programmes for children youth.

The overall extent of programme exchanges is shown in the following chart :

Year	Exports (hours)								
	Verbal A	Verbal B	Verbal C	Verbal Total	Music A	Music B	Music C	Music Total	Total
1978	496	180	47	723	753	210	518	1,481	2,204
1979	554	216	56	826	800	192	509	1,501	2,327
	Imports (hours)								
1978	583	9	50	642	659	16	295	970	1,612
1979	525	3	77	605	542	11	224	777	1,382

Note : A = Socialist countries
B = developing countries
C = other countries

c) Personal contacts and employees exchanges

Czechoslovak Radio sends its representatives to a variety of international meetings or for discussions on further co-operation. Special correspondents, commentators, reporters or other staff members are sent abroad to provide live coverage of a variety of events, to transmit concerts and to make documentaries on other aspects of life in foreign countries. Foreign radio organizations are requested to assist correspondents and reporters with technical equipment and programme activities. In turn, Czechoslovak Radio offers general assistance to the personnel of associate radio organizations working in Czechoslovakia.

Employee exchanges are shown in the following chart :

Year	Number of Employees Sent Abroad							
	A		B		C		Total	
	Persons	Days	Persons	Days	Persons	Days	Persons	Days
1978	322	2,333	7	81	87	749	426	3,171
1979	354	2,448	11	120	70	487	435	3,055
	Number of employees of foreign organizations visiting Czechoslovakia :							
1978	522	2,747	13	237	157	508	692	3,492
1979	454	2,203	7	17	240	830	701	3,050

Note : A = Socialist countries
B = developing countries
C = other countries

d) Participation in international competitions and festivals

Czechoslovak Radio regularly participates in international competitions and festivals, such as :

- Pro muzika, an International Competition of Hungarian Radio ;
- Prix Italia ;

- Japan Prix ;
- International Composers' Tribune, UNESCO, Paris ;
- Tribune of European Folk Music, Jambol, Bulgaria ;
- Festival International du Son, Paris ;
- International Festival of Popular Songs, Ljubljana, Yugoslavia ;
- The Hans Eisler Festival of Amateur Choirs, Leipzig, German Democratic Republic.

e) Other activities

In addition to the forms of co-operation mentioned above, Czechoslovak Radio also exchanges views and experiences in areas related to creative radio work and technical and organizational aspects of radio broadcasting. In connection with these activities, Czechoslovak Radio publishes papers on audience research and opinion polls, programming prospects, technical developments, prognoses on future radio work, etc.

Long-term personnel exchanges enable editors and/or programme workers to acquire new experiences as well as theoretical and practical knowledge.

Moreover, Czechoslovak Radio trains specialists for associate radio organizations in developing countries. Courses are organized to provide theoretical and practical knowledge on various aspects of radio work. Challenging tasks set by the government of the Czechoslovak Socialist Republic for implementing international agreements are being carried out by Czechoslovak Radio in all branches of radio work.

CHAPTER IX

A CROSS SECTION OF CZECHOSLOVAK RADIO'S RESEARCH ACTIVITIES

Two specialized departmentf of Czechoslovak Radio are concerned with research in the field of radio broadcasting : The Research Department of Czech Radio in Prague and The Research and Methodological Centre of Slovak Radio in Bratislava.

Their activities are guided by research concepts approved by the Advisory Board of the Director-General in 1976.

Research is mainly focussed on the impact of radio broadcasting on the listening public. Once every four or five years comprehensive research is carried out on the impact of radio programmes. The listeners' approach to virtually all programmes is examined. Results of these research activities are used as a basis for reorganizing the programme structure of each network.

Continual research examines the impact of radio broadcasting, based on the assessment of some thirty selected types of programmes. This type of research is conducted once a year in function of recurrent and comparable criteria. The results are used for partially reorganizing the programme structure and for drawing up annual programme plans.

The subject of analytical research is the impact of certain basic types of radio programmes such as entertainment features, broadcasts for children and youth, news bulletins, etc. This type of research takes into account listeners' reactions as well as the contents of communication conveyed to the recipient. For this type of research, sociological methods are combined with aspects of psychology, journalism and aesthetics.

In addition to these three kinds of research topical problems

involved in radio programming are also studied. Generally speaking, research activities are aimed at a comprehensive approach embracing all relevant elements of the communication process : communicant, communication and recipient) which makes use of sociological and socio-psychological methods. Opinion polls (e.g. standardized questions) and questionnaires (including what are known as "listening diaries") are employed as well as content analysis and experimental listening. The results are processed from representative sample groups of listeners.

Czechoslovak Radio also closely co-operates with other research centres and scientific institutions. The research needs of Czechoslovak Radio are frequently combined with broader canvassing campaigns launched by these institutions.

The data which are gathered and processed are published in Czechoslovak Radio's internal publications and bulletins. Members of the staff of Czechoslovak Radio's research departments frequently attend conferences of radio editors and programme workers with a view to applying in practice the results of research work.

Remarkable results have been attained by these departments in the area of theoretical research into basic problems involved in creative aspects of radio broadcasting. These results have been collected in dozens of studies and articles which are used in training radio workers and improving radio programmes.

As a result of this research, the following concrete aspects of radio broadcasting have been determined :

Practically all of the population listens to radio broadcasts at least occasionally. Nine out of ten persons (above the age of 15) listen to the radio every day, the daily average of listening being 147 minutes. Radio listening may be described as selective and lacking concentration. Concentrated attention is devoted to listening only for one-tenth to one-

third of the total listening period.

According to surveys of the most popular programmes radio sets are switched on more frequently in Winter (January - February) than in Spring, and more frequently in Autumn than in Summer.

Elderly persons are in the habit of listening to their radio for longer periods of time, together with women not holding a job and women on maternity leave (i.e. on weekdays and weekends). Young people training for a trade or a profession (15 to 19 years of age - pupils, students, apprentices) listen to the radio for shorter periods of time ; the same applies to intellectuals, technical workers and university students who spend one hour, or a one to two hour period with their radio sets turned on. This period is also determined by the size of the community. Short listening periods are typical of the largest towns.

Although listening frequency differs in function of the various programmes and networks, there is one common feature : to a large extent the number of listeners is conditioned by the rhythm of life. After getting up on weekdays most people switch on their radio sets while having breakfast and before leaving home. When coming back from work, from school or from a walk most people again switch on their radio sets. Listening is primarily concentrated in domestic surroundings and is of a markedly individualistic orientation. Only every tenth person listens to the radio in a motor car and only a minority listens in a group at work places or at schools. Evidence of the close connection between the rhythm of life and listening frequency may be provided by examining peak listening periods over the weekend : unlike weekdays the weekend peak periods are before lunchtime and in the afternoon.

Peak listening periods on weekdays are 16.00 - 17.59 hours and 18.00 - 18.59 hours (with every second person switching on his or her radio set). Other peak periods are 06.00 - 6.59 hours and 12.00 13.59 hours ; in certain instances 14.00 - 15.59 hours is also a peak period. On weekdays

the overall graph of peak listening periods is more or less equal with the exception of Fridays. Here again it is the rhythm of life (weekend preparations, departures, etc.) which account for the differences on Friday afternoons.

Listening periods are at their lowest in the evening. There is a marked decline after 19.00 hours and especially after 23.00 hours. In addition to the rhythm of life (sleep) there are other factors influencing these periods : cultural activities and the preference given to regular TV programmes which begin after 19.00 hours. The decline is general, i.e. on weekdays as well as on the weekend (the influence of cultural life is negligible in this respect as can be gathered from the fact that there is no decrease in exceptional cases when TV programmes are not transmitted).

The programmes which attract the largest listening audiences are as follows :

- Pozor zákruta (Attention, Bend in the Road Ahead !) - an entertaining and educational magazine programme about travel, motoring and tourism ;
- Dobré ráno (Good Morning) - a miscellaneous morning programme presenting news, short features and music ;
- Serial family features (Prague's Vondra Series and Bratislava's Bielik Series) ;
- Current events programmes and entertaining features such as Mikrofórum and Maratón ;

Most of these programmes follow a modern format which includes music, news, short news commentary, humourous and interesting information items.

"Audience research" in Czechoslovakia is not yet as developed as it might be in view of its function of assisting planning and programming of the different radio stations. It would be very useful to know more on

the socio-cultural structure of the population in order to fulfill the main purpose of radio broadcasting in the Czechoslovak Socialist Republic (CSSR) which is defined by the "Law on Czechoslovak Radio" (see Chapter one) as a "public service".

This study also points to the need for trained personnel able to use an interdisciplinary approach to audience research. This could be one of the priorities for the existing research institutes and faculties of journalism in Czechoslovakia.

Finally, research on radio broadcasting conducted thus far leads us to the conclusion that there is a need for developing both theoretical and practical tools for analysing message reception.

(Please refer to Annex III for details on audience research carried out in 1979).

ANNEX I

1. Hvězda (Star) Nation-wide Network - (long wave, medium wave and ultra high frequencies).

1.1 Ultra high frequency broadcasts for day-time and evening cover approximately 88 per cent of Czechoslovakia's territory.

1.2 Medium wave broadcasts during day-time periods reach 64.9 to 75 per cent of the territory of the Czech Socialist Republic ; evening transmissions reach approximately 56 per cent of the territory.

Satisfactory medium wave coverage for day-time transmissions is ensured for approximately 69 per cent of the territory of the Slovak Socialist Republic. The corresponding figure for evening transmissions is approximately 57 per cent.

1.3 Ultra high frequency transmissions reach approximately 78 per cent of the territory of the Czech Socialist Republic and approximately 79 per cent of the Slovak Socialist Republic.

2. Praha (Prague) National Network - (medium wave and ultra high frequencies).

2.1 Medium wave day-time broadcasts reach approximately 92 per cent of the territory of the Czech Socialist Republic while evening broadcasts cover approximately 76 per cent.

2.2 For the time being ultra high frequency broadcasts during the day and evening only reach approximately 39 per cent of the territory of the Czech Socialist Republic.

3. Bratislava National Network (medium wave and ultra high frequencies).

3.1 Medium wave day-time broadcasts reach approximately 91 per cent of the territory of the Slovak Socialist Republic. Evening broadcasts cover approximately 66 per cent of the territory.

3.2 Ultra high frequency broadcasts transmitted during the day and evening reach approximately 81 per cent of the territory of the Slovak Socialist Republic.

4. Vltava Network (stereo, ultra high frequencies).

4.1 Broadcasts reach approximately 84 per cent of the Czech Socialist Republic both during the day and evening. Almost all of its transmitters broadcast stereo programmes.

5. Devín Network (stereo, ultra high frequencies)

Programmes transmitted by this network cover approximately 75 per cent of the territory of the Slovak Socialist Republic during the day and evening.

6. Regional Broadcasts

6.1 Czech Socialist Republic

- the territory comprises seven regions, with broadcasts reaching 65 - 72 per cent of each region.
- programmes are transmitted on medium wave and ultra high frequencies.

6.2 Slovak Socialist Republic

- the territory comprises three regions, with broadcast reaching 65 - 72 per cent of each region.
- programmes are transmitted on medium wave and ultra high frequencies.

7. Programmes for Nationality Groups

7.1 Czech Socialist Republic

- programmes for the German nationality group are transmitted on medium wave in three regions.
- programmes reach an average of 72 - 77 per cent of each region.

7.2 Slovak Socialist Republic

- in Slovakia, Ukrainian and Hungarian broadcasts are transmitted in three and one regions respectively.
- on the average the programmes reach 74 - 79 per cent of the target region.

Power Output and Number of Transmitters in the Czechoslovak Socialist Republic

1. Long and Medium Wave Transmitters

Power Output and Number of Transmitters in the Czechoslovak Socialist Republic

1. Long and Medium Wave Transmitters

1.1 Long Wave

output (kW)	1500
n° of transmitters	1

1.2 Medium Wave

output (kW)	1500
n° of transmitters	1

output (kW)	400 and above	30 - 400	30 and less
n° of transmitters	4	22	24

2) Ultra Short Frequencies

output (kW)	6 - 10	6 and less
n° of transmitters	21	14

The transmitters listed are those of Czechoslovak Radio's domestic service.

ANNEX II

PERMANENT ORCHESTRAS AND ENSEMBLES OF CZECHOSLOVAK RADIO

1. The Symphony Orchestra of Czechoslovak Radio, Prague

This outstanding orchestra plays an extremely important role in the musical life of Czechoslovakia. It was founded in 1926 and has 115 members. Its chief conductors were Otakar Jeremiáš, Karel Adler, Alois Klíma, and Jaroslav Krombholc. The present chief conductor is František Vajnar. Outstanding guest conductors have included : Georg Szél, Grzegorz Fitelberg, Hermann Scherchen, Sergei Frokofiev, Aram Khachaturian, Alfredo Casella, Ottorino Respighi, Arthur Honegger and Charles Munch. In more recent times it has been conducted by Gennadij Roshdestvensky, Claudio Abbado, Charles Mackeras, Jean Meylan, Jiroyuki Iwaki, Serge Baudo and others. A number of guest concerts have been given in several European countries and numerous phonograph records have been made. Although the Symphony Orchestra performs primarily in the studios of Czechoslovak Radio, every month a concert in Prague is given and there are occasional concerts in other cities throughout the country.

2. The Czechoslovak Radio Choir

The Czechoslovak Radio Choir and the Prague Philharmonic Choir are Czechoslovakia's two most outstanding ensembles of this type. They frequently tour abroad, and make both radio and phonograph recordings. The Chief conductor is Milan Malý. The ensemble, which was established in 1944, has a multi-faceted repertoire with the main accent being on contemporary Czechoslovak and foreign compositions. The Choir co-operates with the Radio Symphony Orchestra, especially in performing oratoria and cantatas. A capella concert is given in Prague every year.

3. The Plzen Radio Orchestra

This is a small symphony orchestra which was founded in 1946. It has forty-two permanent members and specializes in certain genres of the

radio repertoire (e.g. ancient classical music). The Chief conductor is Bohumil Liška. The orchestra is an important part of concert life in the region of West Bohemia. It makes occasional tours abroad.

4. Czechoslovak Radio's Dance Orchestra, Prague

This is an outstanding ensemble performing pop music and jazz. It was founded in 1960. Its conductors are Josef Vobruba and Kamil Hala. Its soloists include : Karel Ružička (piano), Václav Král (saxophone), Laco Déczi (trumpet) and Zdeněk Dvořák (guitar). The orchestra has a long-standing tradition of co-operation with well-known Czechoslovak pop singers, many of whom trained for their careers under the chief conductors. One needs only mention Karel Gott, Helena Vondráčková, Eva Pilarová, Waldemar Matuška, Václav Neckář and many others. The orchestra bestows generous attention on talented young vocalists and instrumentalists. Among its various activities one may mention its studio and phonograph recordings, its TV appearances and its two public monthly concerts. It also takes part in pop song festivals and other musical events.

5. The Brno Studio Orchestra

The Brno Studio Orchestra was founded in 1951. It specializes in concert and modern dance music (40 and 60 per cent respectively). Its repertoire includes arrangements of works by famous masters, world famous melodies by popular composers as well as new modern Czechoslovak compositions. The orchestra organizes annual competitions of orchestral music. Most of it performances are given in the studio but it also participates in TV programmes and performs concerts of light music. Miloš Machek and Erik Knirsch have been its conductors for many years.

6. The Ostrava Radio Orchestra

This is also a small orchestra which mainly works for the studios of the Ostrava radio station. It performs contemporary entertainment music of all genres, including music for children. The orchestra has organized a number of musical competitions for children. It also co-operates with the local TV studio. Public concerts are less frequent. The conductor is

Pavel Staněk. The Ostrava Radio Orchestra has been helpful in launching the careers of several well-known pop singers, such as Marie Rottrová, Hana Zagorová, Pavel Novák, Věra Špinarová, Jaroslav Wykrent and others.

7. The Brno Folk Music Band

This ensemble was established in 1952 to perform folk music, dances and songs from Bohemia, Moravia and Slovakia and from other areas beyond the borders of Czechoslovakia. Many outstanding musical artists have been leaders of the band such as the violinists Bohdan Warchal, Bohumír Smejkal and Jindřich Hovorka. For this type of music it is a very impressive ensemble and co-operates with Czechoslovakia's best folk singers. In addition to its studio performances it regularly works with TV studios and frequently performs in public. The ensemble has toured a number of foreign countries, such as the United States, the Netherlands, the Federal Republic of Germany and Canada. Its activities are highly appreciated as it preserves and propagates folklore and draws the attention of the younger generation to the nation's cultural traditions.

8. The Symphony Orchestra of Czechoslovak Radio, Bratislava

The Symphony Orchestra of Bratislava has made a substantial contribution to the development of Slovak musical life. As Slovakia's oldest symphony orchestra (founded in 1929) its activities have always placed it in the vanguard of progressive art and those striving for a new socialist musical life. This is especially true of the post-war period when those in charge of the orchestra consistently endeavoured to make known orchestral works from Czechoslovakia and other countries throughout the world. At this time the orchestra began co-operating with outstanding performing artists and conductors from Czechoslovakia and abroad (Oistrakh, Shostakovich, Pedrotti, Slovák and others). This orientation provided an impetus for the development of the orchestra, and prepared the ground for its highly successful activities in the 1960s and 1970s and up to the very present. (Successful tours have been made of the Soviet Union, the United Kingdom, Spain, Italy, Bulgaria and the Federal Republic of Germany). Ondrej Lenárd has been the orchestra's chief conductor since 1977.

9. Czechoslovak Radio's Dance Orchestra, Bratislava

When this orchestra was founded in 1961 the event was hailed by composers, vocalists and all those who were interested in raising the standards of popular music in Slovakia. Since this early period the orchestra has made considerable progress especially in light of the absence of relevant traditions and experiences. Miroslav Brož has been chief conductor since the founding of the orchestra. The assistant conductor was Ivan Horvath. Vieroslav Matušík has been assistant conductor since 1971.

The orchestra performs primarily in the Bratislava studios. Its recordings are sold by the Opus Record Company and it also co-operates with the Bratislava TV studios. Its activities include public performances and public recordings.

10. Czechoslovak Radio's Folk Music Band, Bratislava

This folk music ensemble was founded in 1976 which was also the 50th anniversary of radio broadcasting in Slovakia. As a professional body it propagates Slovak folk music in the studios and on concert stages in Czechoslovakia and abroad.

Its repertoire naturally concentrates on Slovak folklore. The arrangements which it plays respect the specific local character of folk songs and dances in Slovakia's various regions.

The band leader is Miroslav Dudík, son of the Myjava folk musician Samko Dudík whose music was, incidentally, greatly appreciated by the great composer Leoš Janáček.

The band, its vocalists, and groups of singers co-operating with it, have participated in many events organized by Czechoslovak Radio, such as the Prix Bratislava, the Danube Festival, etc. It also performed for Radio-Television Novi Sad, Yugoslavia. But above all it is extremely popular with Czechoslovak Radio's listening audiences.

ANNEX III

SURVEYS OF SAMPLE GROUPS OF LISTENERS IN 1979 IN THE CZECH SOCIALIST REPUBLIC AND THE SLOVAK SOCIALIST REPUBLIC

1. The Extent of Radio Listening

Listening audiences in the Czech Socialist Republic represents 98.5 per cent of the population above the age of 15. In the Slovak Socialist Republic this figure is 98.6 per cent. Out of a total of 11,455,000 persons above the age of 15, living in Czechoslovakia, barely 200,000 are actual non-listeners.

Most of the people, i.e. between 88 and 90 per cent, are daily listeners.

The average time per day spent listening to the radio is 147 minutes.

Day	Minutes of listening		
	Czech Socialist Republic	Slovak Socialist Republic	All of Czecho-slovakia
Weekdays	158	122	146
Saturdays	167	146	160
Sundays	143	138	141
Average Time	157	128	147

The number of listeners in the Czech Socialist Republic is slightly higher than in the Slovak Socialist Republic. Increases in listening periods on Saturdays and declines on Sundays are identical in both republics. In the Czech Socialist Republic listening-periods on Sundays are below the weekday average, whereas in the Slovak Socialist Republic they are above this average.

2. Peak and Minimum Listening-Periods and Days

(Expressed in percentages of potential listening audiences).

Weekdays			Saturdays			Sundays		
Czech Soc. Rep.	Slovak Soc. Rep.	All Czech-osl.	Czech Soc. Rep.	Slovak Soc. Rep.	All Czech-osl.	Czech Soc. Rep.	Slovak Soc. Rep.	All Czech-osl.
a) 4.00 - 4.59								
10,6	6,9	9,0	2,8	1,6	2,4	1,7	0,9	1,4
b) 5.00 - 5.59								
28,7	31,6	29,6	5,1	6,4	5,5	3,6	3,5	3,5
c) 6.00 - 6.59								
40,6	43,4	41,5	15,9	19,8	17,2	12,7	12,5	12,6
d) 7.00 - 7.59								
37,4	34,0	36,2	38,8	39,7	39,1	33,7	36,2	34,5
e) 8.00 - 11.59								
36,1	36,7	36,3	69,5	65,6	68,5	67,0	67,9	67,3
f) 12.00 - 13.59								
33,00	29,8	31,9	57,7	64,0	59,8	63,8	52,0	59,8
g) 14.00 - 15.59								
36,4	30,5	34,4	47,4	52,2	48,6	45,5	48,6	46,5
h) 16.00 - 17.59								
55,3	50,9	53,8	44,4	34,8	41,2	36,2	25,7	32,7
i) 18.00 - 18.59								
54,5	40,2	49,7	37,2	22,7	32,3	31,3	15,7	26,1
j) 19.00 - 20.59								
21,6	24,6	22,6	18,4	11,4	16,0	17,1	9,6	14,6
k) 21.00 - 22.59								
14,4	13,5	14,1	10,8	7,1	9,5	11,4	6,8	9,8
l) 23.00 - 24.00								
4,3	2,3	3,6	5,6	2,6	4,6	4,8	1,3	3,6

Peak listening periods on weekdays are between 16.00 and 17.59 hours and between 18.00 and 18.59 hours. (During these periods every second person

listens to the radio ; at times this figure is even higher). Another peak period is between 06.00 and 06.59 hours. On Saturdays and Sundays the peak listening periods are between 08.00 and 11.59 hours and between 12.00 and 13.59 hours. In certain instances another peak period is between 14.00 and 15.59 hours. Generally speaking, the peak periods reflect the weekday and weekend rhythms of life. Another factor of influence is TV, especially as regards decreases after 19.00 hours.

Listening audiences are smallest in the evening after 23.00 hours. This is the time when most university graduates listen to the radio. Another very low listening period is in the morning between 04.00 and 04.59 hours ; during this period listening audiences are chiefly represented by workers and/or people from small communities with fewer than 2,000 inhabitants. The lowest listening periods are also partly influenced by differing tastes of socio-demographic groups. For often even their rhythm of life may vary considerably, depending on whether they live in urban or rural areas, their working hours and their socio-professional category.

3. Audience Research : Programmes and Stations with the Largest Listening Audiences.

Eighty-seven per cent of the population of Czechoslovakia (above the age of 15) listens to national networks. This figure is 81 per cent for the Hvězda network and 21 per cent for cultural transmissions in ultra-high frequency metre bands. Other transmissions (especially Interprogramme Radio Prague) attract 37 per cent of the listening audience.

As shown in the following table the number of potential listeners differs in the Czech Socialist Republic and in the Slovak Socialist Republic.

Name of Station	Percentage of Potential Listeners	
	Czech Socialist Republic	Slovak Socialist Republic
Prague	83.6	x)
Bratislava	x)	93.0
Hvězda	84.2	75.0
Vltava	25.1	x)
Devín	x)	12.0
Others	50.0	12.0

In the Czech Socialist Republic the number of potential listeners for the Hvězda Network is slightly higher than, for example, that of the Prague Network. In Slovakia, on the other hand, Bratislava has markedly larger potential listening audiences than Hvězda. In the Czech Socialist Republic more people listen to Interprogramme (37.4 per cent) than to Vltava (25.1 per cent) ; in Slovakia potential listening audiences for the Devín Network are larger than the total potential listening audiences for other stations (Interprogramme, Prague, Vltava).

However, the overall listening pattern is virtually the same in the Czech Socialist Republic and the Slovak Socialist Republic : the average number of listeners for at least one broadcast is larger for the Prague Network than the Hvězda Network, and larger for the Vltava Network than for other stations (regional broadcasts not included). Altogether radio sets are switched on daily by 94 per cent of the sample groups (4 per cent are less regular listeners).

Individual stations and networks are actually listened to every day by an average of one third to two thirds of the total of potential listeners (e.g. out of 83.6 per cent of potential listeners for Prague the number of regular listeners amounts to slightly over 67 per cent ; out of 82.4 per cent of Hvězda potential listeners this figure is almost

58 per cent ; out of 25 per cent Vltava listeners it is slightly above 7 per cent).

Among the most popular regular programmes with the largest listening audiences in Czechoslovakia are the following : Pozor, Zákruta ! (Attention, Bend in the Road Ahead), Dobré jitro (Good Morning) the Vondra and Bielik serial family features, magazine format programmes, such as Mikroforum (Micro Forum), Maratón, Kolotoč (Merry-Go-Round) ; fairy tales on Sundays ; other programmes of the magazine type, such as Vysílá studio 7 (Studio Seven on the Air) in the Czech Socialist Republic and Radioweekend (Radio Weekend) in the Slovak Socialist Republic.

As can be gathered from the sample groups'views on individual programmes, and as may be deduced from the relevant average number of listeners per programme, specific programmes catering to certain groups of people are more popular than programmes with general appeal.